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ABSTRACT

This student activities booklet, "Quilts of Alaska," contains historical and educational information on quilts. It is colorfully illustrated with examples of different types of quilts. The booklet describes album or signature quilts, which from 1840 to the 1890s, were a U.S. fad, such as were autograph albums. As the name suggests, these quilts used the signatures of people as part of the design. The booklet describes the Ann Miletich Project, "Hands across the Americas." It states that Miletich held three November 1999 quilting workshops at the Alaska State Museum where young people learned about Bolivian culture and created a quilt block. Other sections of the booklet contain information and activities on the following topics: "Crazy Quilts"; "Flower Garden Quilts"; "Log Cabin Quilts"; "Seal Party Quilts"; and "Yo-Yo Quilts." Each quilt topic section provides historical background; highlights design elements; offers artist and origin information; and contains a compare and contrast activity. In addition, topic activities sheets specify grade level; suggest an estimated time; address Alaska state content standards; discuss assessments; provide a relevant vocabulary; and list materials needed. Contains an extensive bibliography and a quilt vocabulary. (BT)

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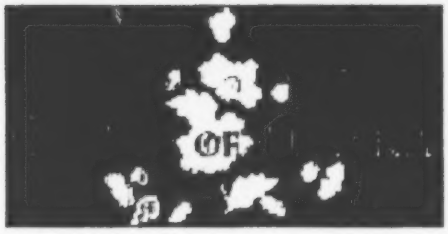

Alaska State Museum

Quilts of Alaska

Student Activities

Alaska State Museum
395 Whittier Street
Juneau, AK 99801-1718

http://www.museums.state.ak.us/QuiltExhibit/index.html

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ALBUM QUILTS

Historical Context

Have you ever signed an autograph album or a school year book? Signatures can be important because they remind us of special people, places or events. Album or Signature quilts were a nineteenth century fad in America from 1840 to the 1890s that were like an autograph album. Album quilts were often made to mark a special event or as a gift to someone who was moving away. As the name suggests, these quilts used the signatures of people as part of the design. Sometimes poems, bible verses or dedications were also added. By 1840 a new indelible ink (didn't wash out) made it easier for people to sign their name on fabric that was then sewn into a quilt. Signing your name on cloth can be hard so you may notice that in some quilts one person with beautiful handwriting signed all of the names. Album quilts were such cherished mementos that they were well cared for and rarely used. This is why we have many examples of these quilts in good condition today.

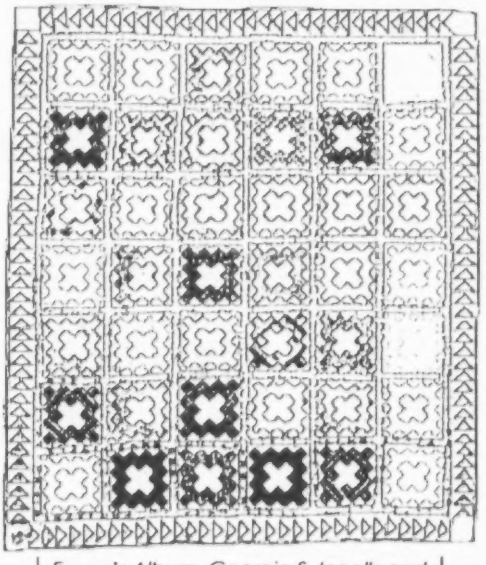

Figure 1: Album, Georgia S. Ingalls and Phoebe Sanderson

Artists and Origin

The beautiful Album/Roman Cross quilt (See Figure 1) was made by Georgia Ingalls and Phoebe Sanderson. The quilt with signature blocks involved two generations of the family and was created through a custom that may no longer seem "romantically correct." In one small Wisconsin community it was a local custom for girls to sew quilt blocks from the scrap material of their new dresses. These blocks were given to boys that they liked. When a boy married, these blocks were supposed to be sewn together by his wife. Around 1877 Georgia married Joshua Ingalls, who was so popular that he had enough blocks for two quilts. The first quilt made by Georgia was "used up", which is what happened to most quilts. But Georgia had accidentally spilled ink on the other signature blocks. These were sewn into a quilt top and put away in a trunk. Years later, after World War I, Phoebe Sanderson cared for Georgia, who was ill. Phoebe replaced the ink-stained blocks and finished the quilt top using material that had been commercially reproduced to match the "old time" style. In the 1950s it was quilted by a group of church women.

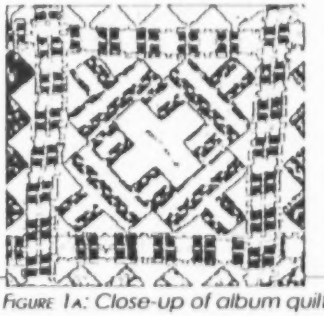

Figure 1a: Close-up of album quilt

Design Elements

Album or Signature quilts use blocks of fabric that are sewn together to make a large quilt. The two most common styles were appliqué and pieced.

- Appliqué, the technique, of stitching one fabric onto another, was very popular. Many appliqué patterns started in the 1840–'50s with the album quilt trend.
- Pieced album quilts were made up of blocks of the same pattern using different fabrics. The center space in each block is where it was signed. Sometimes the blocks used in the quilt were made with scraps of clothing from the person creating the block.

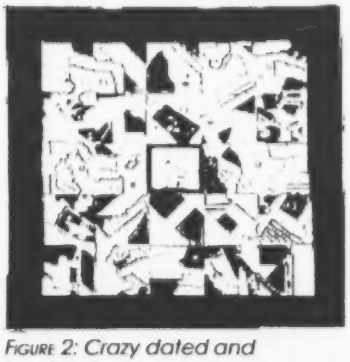

Figure 2: Crazy dated and inscribed.

Compare and Contrast

Another quilt in the exhibit, *Quilts of Alaska: A Textile Album of the Last Frontier,* is an example created by twenty-one ladies in Sitka for Judge Lafayette Dawson when he left Sitka. Each lady signed or initialed the crazy block that she created for the finished quilt.

How are the two quilts alike?

How are the two quilts different?

Which quilt do you like better? Why?

Possible answers: 1. Names of people, each person made a block that was put into the finished quilt; women created the blocks, etc. 2. The album quilt was assembled years later by different people, made in different places, Sitka and Wisconsin; fancy versus more plain fabrics; etc. 3. Answers will be personal reflections.

Visit the Alaska State Museum's website — www.museums.state.ak.us

Hands Across the Americas: The Ann Miletich Project

Humanitarian artist Ann Miletich held three quilting workshops at the Alaska State Museum in November 1999 for local youth in Juneau, Alaska. The youth learned about Bolivian culture, discussed the importance of sharing and created a quilt block during the workshop. Adult quilters from Juneau volunteered to assemble the youth-created blocks into baby quilts. Two months later the quilts were completed and ready to be shipped to Bolivan orphanages. A joyous reception for the student artists and community quilters was held at the Alaska State Museum on January 29, 2000.

Project statistics at a glance:

- Six Southeast Alaskan communities and 107 adult quilters helped produce 111 quilts for Bolivian orphans.
- Over 300 kids from throughout SE Alaska participated.
- Three workshops for local youth, funded in part by the City and Borough of Juneau sales tax receipts, were held at the Alaska State Museum.

The objectives for students in "Hands Across the Americas" were to:

- analyze the techniques, craftsmanship, and meaning of contemporary and historical fiber art pieces;
- explore similarities and differences in the arts of world cultures;
- recognize the rewards of helping others less fortunate and become sensitive to their needs;
- explore the visual art technique of drawing on fabric;
- collaborate with others to create works of art and understand the value of community involvement;
- discuss the significance of art and beauty in human life; and
- understand ones own potential to make a difference in the world.

Quilters of all ages enjoyed the finished quilts on display at the Alaska State Museum before they were sent to Bolivia.

Ann Miletich helps student prepare quilt block.

Using a temporary exhibit at the Alaska State Museum, "Earth, Fire and Fiber," as an inspiration, artist Ann Miletich introduced the students to the idea of textile as art. She used slides, stories and actual clothing from Bolivia (that children could touch) to illustrate and contrast the Bolivian and American cultures. Students participated in a lively discussion and demonstrated their understanding through completed fabric squares that they created for quilts.

The excitement about sharing with another culture reached a crescendo on Saturday, January 29, 2000 at the Governor's Gallery at the State Museum. 107 volunteer quilters creatively assembled the children's fabric squares into 111 magnificent baby quilts. The Museum gallery was festooned in color from floor to ceiling. An Executive Proclamation by Governor Tony Knowles was read. Excited young artists, adult quilters and their admiring audience spent hours examining and photographing the display. The quilt display was extremely popular with hundreds of museum visitors throughout the month of February. The quilts were then lovingly taken down and carefully packed to be air freighted to Bolivia where artist Ann Miletich distributed them personally to orphanages.

REMEMBER ME

Can quilts help us remember?

Level: Intermediate (grades 3-5) and Middle School (grades 6-8)

Part 1

- Look at the pictures of the two quilts from the *Quilts of Alaska* exhibit, Crazy (Figure 2) and Album/Roman Cross (Figure 1). Read the basic information about Album/ Signature quilts.
- Discuss what events people commemorate with an album quilt. (weddings, anniversaries, special birthdays, graduation, someone moving, etc.) Discuss why a quilt was a good gift to a departing friend.
- Select a reason to create an Album quilt (such as a special school event). Read about *Hands Across America* youth quilt project and consider making a classroom quilt for a good cause.
- Discuss how much time this activity might take (paper and glue in one hour; or fabric, sewing and real quilting in 3-6 hours)
- Create a rubric or scoring guide for how the class will judge the final quilt and the criteria for satisfactory completion. (See sample rubric for ideas.)

Part 2

- Each student first designs a 6 x 6-inch paper square (finished fabric size will be 5 1/2" squares) that personally reflects a message about themselves that they want to contribute to the quilt. Have a partner check for spelling, overall impact, color balance, size of letters, design, etc. Consult the rubric or scoring guide. Make final corrections.
- Create the actual square for the quilt on either fabric, using fabric markers, or on good drawing paper (if a paper quilt is being created). Tape fabric squares on cardboard for easier work. Use masking tape to cover 1/4" on each edge (to allow for sewing squares).
- As individual squares are completed, lay them together (or pin on bulletin board) and discuss best placement. Consider color balance, design, overall impact, etc. Consult the rubric or scoring guide.
- When a final arrangement is determined, sew the pieces together with a sewing machine or glue them onto a large piece of paper. If using fabric, consider using a patterned fabric or seam binding to separate the squares.

Part 3

- Use the rubric or scoring guide you created to evaluate the finished quilt. Dicuss the details of the rubric.
- Display the class quilt in a public place for others to see. Make an exhibit label, like the ones used in museums, to go alongside the quilt.

Summary

Students create a quilt for a special event. Each student designs a 6 x 6-inch quilt square that shares something about him/herself using fabric markers or indelible inks. Individual squares are then sewn together into an album quilt.
Alternative: Create a paper album quilt.

Estimated Time

Fabric quilt, depending on hand or machine sewing, 180 - 360 minutes. Paper quilt, approximately 60 minutes.

Variations

- Make the squares smaller or larger depending on finished size and time you have for the activity.
- Have students role-play an historical event by assuming an historical personality for that event and use their square to infer what that person might say about the event (i.e. American Revolution – Paul Revere and a reference to his ride).

Assessments

Student self-reflection about the project. Use the following prompts as either written or oral examples.

Example: "In this lesson we looked at historical album quilts and created one of our own. We created and used a scoring guide to critique or judge our quilt."

Answer the following questions:

- What did we learn from these activities?
- Did we meet or exceed the standards that we focused on during this activity?
- What makes you think so?
- What did you learn most during this activity?
- What might you have done differently to improve your square?
- What did you learn about quilts by doing this activity?

Alaska Content Standards

In this activity students will focus on the following:

FINE ARTS

A.1 participate in the visual arts
A.2 refine artistic skill and develop self-discipline through practice and revision
C.1 know the criteria to evaluate the arts
C.2 examine historical works of art and describe the basic elements, interpret meaning and artist's intent
D.6 recognize that people connect many aspects of life through the arts.

Materials

- Plain paper for design, 6" x 6" square per student
- White or light colored fabric or paper, 6" x 6" square per student
- Fabric markers (thin) or other marker/pen that will print on fabric and not wash out
- Cardboard (at least 8" x 8")
- Masking tape, to share
- Sewing machines or needles & thread to hand sew the fabric squares together
- Large piece of fabric or paper to back the finished quilt

Optional for fabric quilt: seam binding or colored fabric for borders, batting or filling

We highly recommend *Quilts of Alaska: A Textile Album of the Last Frontier* for schools and teachers who plan to use the exhibit or materials from the exhibit in their classrooms. The catalog is extravagantly illustrated with full color pictures of selected quilts and historic photographs. Five chapters provide detailed information about quilting as it applies to Alaska. A full index, appendix, bibliography and endnotes make it a valuable resource for reference and teaching. Ordering information: The Store at the Alaska State Museum, 395 Whittier St., Juneau, Alaska 99801. $21.95 +$7. (postage /handling) per book.

Hall, June, Guest Curator. *Quilts of Alaska: A Textile Album of the Last Frontier.* Gastineau Channel Historical Society, 2001 ISBN: 0-9704815-0-0

Vocabulary

Binding — One of a number of techniques for encasing the raw edges of a quilt. "Binding" also refers to a separate strip of fabric used to bind the edges of a quilt.

Quilt — A textile bedcover typically formed of three layers: a decorated top, a plain backing, and a fluffy filling between them. The layers of a quilt are usually sewn together with stitches through all the layers; alternatively, they may be tied or "tacked" together with yarn knots.

Quilting — Specifically, a needlework process in which layers of a quilt are attached to each other with continuous stitches, either by hand or with a sewing machine. More generally, the term refers to the entire process of making a quilt.

Sample Rubric or Scoring Guide for a "Remember Me" Quilt

Criteria	Does Not Meet	Meets	Exceeds
Purpose and Intent	Some squares do not belong in this quilt, don't match the purpose, or don't make sense here	Most squares help explain the main purpose and meaning for our quilt.	Each square is important and helps make the whole quilt more meaningful.
Personal Expression	Some squares are unsigned or don't have any personal images in them.	Most squares reflect the ideas or thoughts of the person who made it; name or initials are on the square	Every square is unique and reflects the person who made the square
Basic Elements and Design	Some squares are the wrong size, cannot be read, or are boring. Pattern is haphazard and unbalanced	The paper or fabric is uniform, words and images are clear; squares are straight and well-glued or sewn. The design is balanced	All of the quilt pieces fit together so well that if one were missing the quilt would not be as pleasing. Design is striking and makes the viewer look more closely.

CRAZY QUILTS

Historical Context

The Dawson quilt has an important story woven into its borders, one that tells much about the territorial days of the state. In 1884 "the U.S Congress finally provided the District of Alaska with a court system and a governor in Sitka.

"Government officials, support personnel and their families in this remote center practiced a version of the decorous social life based on Victorian sensibilities. The quilt was given to Judge Lafayette Dawson when he left Sitka in 1888. Dawson had been appointed District Judge for Alaska by President Cleveland, and he gained the respect of the people through his fair decisions. Because of the forced absence from his wife and for political reasons, he later resigned." *(Quilts of Alaska, pg. 21)*

Figure 2a: A few of the signers of the Dawson quilt were members of the Dorcas Society in Sitka, 1894. ASL PCA 91.45

Figure 2: Crazy, dated and inscribed in ink "June 5th 1888. Hon. Lafayette Dawson From the Ladies of Alaska, Sitka, Alaska"

Artists and Origin

The Dawson quilt, made in 1888, is an unusual one in the *Quilts of Alaska* exhibit because of the number of women who worked on it. Twenty-one ladies were listed in State Museum records as having signed or initialed the blocks of the quilt, though some of the names are no longer visible on the quilt itself. The majority of the contributors were teachers and long-time friends.

Design Elements

A crazy quilt is just that...with no regular design and no regular right angles, the shapes in a crazy quilt are whatever the creator wanted them to be. There are no rules or traditional patterns for a crazy quilt.

Visit the Alaska State Museum's website — www.museums.state.ak.us

Compare and Contrast

Find the Scroggs Crazy quilt (FIGURE 3) made by Fannie Scroggs around 1896. Find the scissors design sewn onto the quilt, a trademark of all the Scroggs quilts for three generations.

Examine what other designs are on the quilt, and make a list.

Then look at the Dawson quilt (FIGURE 2) and list what designs are embroidered on that quilt.

What do the designs tell you about the women who created them and about the times and places where they lived?

FIGURE 4: Crazy, (detail), dated 1900 and 1930. Venetia (Fehr) Pugh Reed, possibly made in Juneau, Alaska.

Look at the crazy quilt made by Maryjo Kidd Thomas (FIGURE 5) in 1945.

How does it differ from the other crazy quilts you have seen?

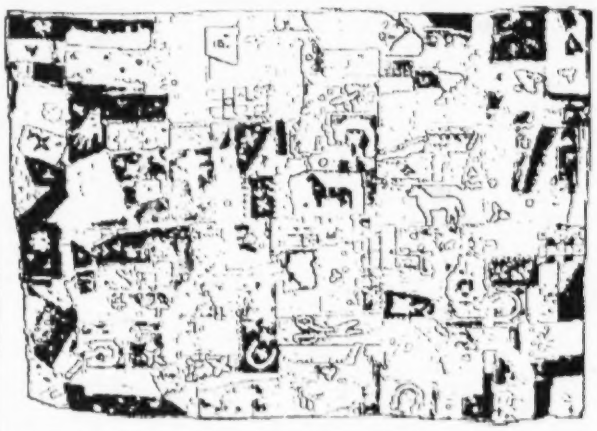

FIGURE 3: Crazy, C. 1896, Fannie Laura (Davidson) Scoggs, Texas.

Find the Reed Crazy quilt (FIGURE 4) dated 1900 and 1930. Venetia Pugh Reed made that quilt out of ties and dresses she collected in Sitka, Juneau, Skagway and Ketchikan. Mrs. Reed became a Deputy Clerk of the U.S. Court in Juneau and co-owned a teashop after her first husband died in the sinking of the steamship *Princess Sophia* in 1918. In her quilts she commemorated important events of her life.

Examine her crazy quilt and describe what had been important to Mrs. Reed from the clues you get in the quilt.

Compare the Reed quilt (FIGURE 4) with the Dawson quilt (FIGURE 2).

FIGURE 5: Crazy, child's quilt, inscribed and dated "K Sitka Alaska 1945"

GO CRAZY: QUILTS AS GROUP PROCESS

How can crazy quilts be art?

Level: Intermediate (grades 3-5)

Summary

Small groups of 5 - 8 students collaboratively create a crazy quilt. Each student chooses a symbolic design that has meaning to him/her or illustrates some meaningful event in her/his life on the quilt shapes chosen. Groups then create a paper replica of their quilt, with individuals writing about the personal significance of the shape and symbols on the back-side of each shape.

This is also assembled, and quilts are publicly displayed.

Estimated Time:

400 minutes, over a period of eight – ten days.

PART 1

- Using slides, art books, craft books, real life samples and/or displays from Internet sources, have students view a number of examples of crazy quilts.
- Hold a class discussion on what it means for a quilt to be called "crazy".
- Divide students into small groups of 5 - 8, if possible, or organize the activity as an all-class project.
- Set up classroom environment so that small groups can gather/work on table(s) to create quilts out of scraps.

Part 2 (Directions to give to students.)

PHASE ONE

- In your small group decide whether or not your group quilt will have a theme of some sort.
- Decide how big your group quilt will be.
- Individually pick out scraps of fabric that you like for the texture, color, or design. Have each person choose two - three scraps.
- Cut out shapes that you like from the scraps you have chosen. Keep in mind that you (or someone else, if a sewing machine is available) will have to sew the pieces together, so that the shape should be a little bigger than you want it to be in the final quilt.
- Using fabric crayons or markers, or with embroidery floss, add a symbol or design to each shape you have cut out. The symbols should relate to the theme your group has chosen, OR they should show something from your life that is important.
- As a group, start to assemble the shapes you have cut, so that they all go together. If they don't fit, cut out additional shapes or make a border to go around the shapes you have made so that they do fit.
- Decide who in the group will start sewing the shapes together. Take turns sewing the pieces together.

PHASE TWO

- While individuals are sewing, others should start to make a paper replica of the crazy quilt you are making. To do this, cut the same shapes you made with fabric out of colored paper. (or paper that you can color to look similar to the fabric ones you chose).
- On the backside of the paper, write at least one paragraph per shape, describing or explaining why you chose the symbol that you did for the quilt. What does it mean to you?
- When you finish writing your paragraphs, have a partner check your writing for correct spelling and punctuation. Make any corrections that may be needed.
- Make sure each person in the group has had a chance to cut out, design and sew together fabric shapes onto the group quilt. Cut out, illustrate and then write on the back side of each shape for the paper quilt. Make sure that shapes are signed or initialed, so that viewers can see who made each piece.
- As a group, tape the paper quilt together so that it looks like the fabric quilt.

Part 3

- Have each group decide on a title for their crazy quilt.
- Make museum labels for the fabric quilt to hang next to or below the quilt wherever it will be displayed.
- Arrange to hang the fabric quilts and their paper replicas side by side in a public area.
- If possible, hang the paper quilt on some sort of hanger/wire, so that the back can be seen as well as the front.

Alaska Content Standards

In this activity students will focus on the following:

ENGLISH/LANGUAGE ARTS

- A.4 Write well to inform, describe, entertain...
- A.6 Use visual techniques to communicate ideas...including graphics and art.
- C.1–5 Make choices about a project after examining a range of possibilities, organize it, set high standards for project quality, and work collaboratively on project.

FINE ARTS

- A.4 Demonstrate the creativity and imagination necessary for innovative thinking and problem solving
- A.5 Collaborate with others to create...works of art
- C.2 Examine historical...works of art, the work of peers and the student's own works.
- D.2 Discuss what makes an object...a work of art.
- D.6 Recognize that people connect many aspects of life through the arts.

Assessments

- Hold a "gallery walk" for other students and parents. Have students from each group stand in front of their quilts and explain how they were made, and why it was called a "crazy quilt." Answer any questions that the viewers might have.
- Have students write a self-reflection about the project. How did you contribute to the group? What did you like about the final product? Why do you think people have made crazy quilts for hundreds of years? How did you feel, working on the quilt? What did you learn about yourself?

Vocabulary

Crazy Quilt — A patchwork technique in which irregularly shaped pieces of fabric are attached to a cloth foundation. Crazy quilts may be decorated with embroidered designs.

Patchwork — Usually refers to the process of combining fabrics to make a quilt top. Sometimes the term refers specifically either to appliqué or to piecing, but more often it includes both processes.

Materials

- Collection of photos and pictures of crazy quilts (from books, Internet, etc)
- Fabric scraps, varied sizes and colors.
- Scissors, one per student or pair of students
- Needles
- Thread
- Pins
- Fabric markers, pens
- Sewing machine, (if possible and someone to use it, to sew together the group quilts, if you decide to use that method)
- Colored paper, scraps of wallpaper, etc.
- Select appropriate books about quilts to read or display in the classroom.

OPTIONAL:

- Display real crazy quilts, if any of the students can bring one in from home. Use wallpaper scraps for the students to use to make their paper quilt, writing on the backsides.
- Use embroidery floss for symbolic designs on the quilt shapes.

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FLOWER GARDEN QUILTS

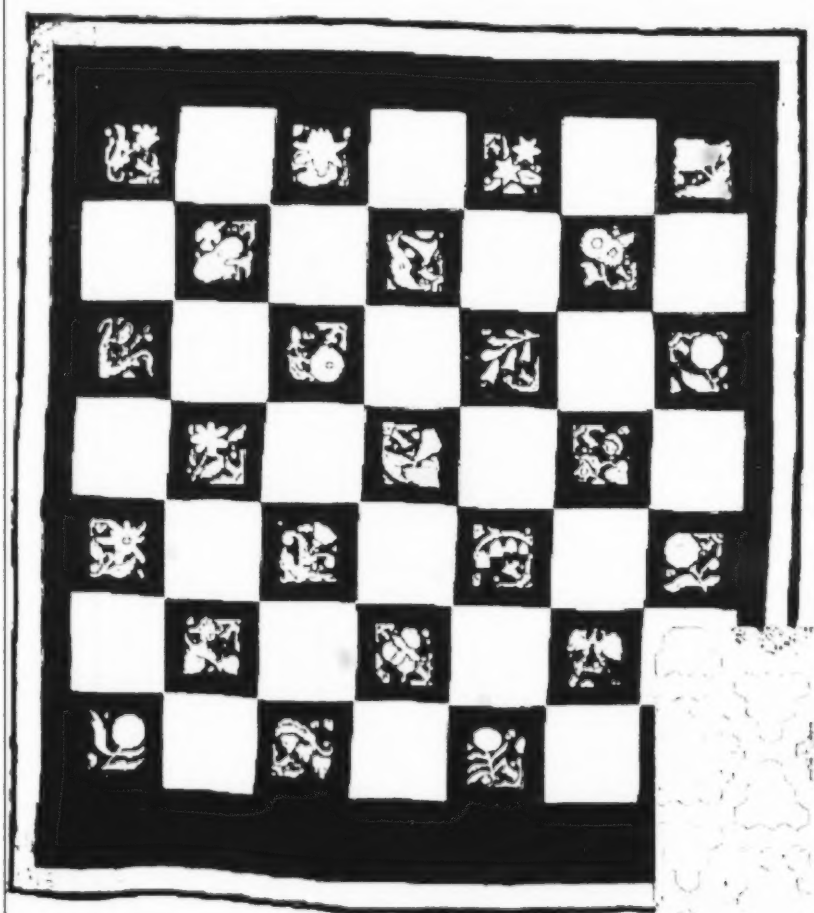


FIGURE 6: Modernistic Flower, 1933-1934 Ruth (Ingalls) Grant, Oregon, 73" x 83"

Artist and Origin

Ruth Grant quilted the "Modernistic Flower" quilt (FIGURE 6), continuing a family tradition of quilt making. She got the ideas for this quilt from a weekly quilt column that appeared in the *Oregonian* newspaper. After she appliquéd the design she then embroidered details on the flowers.

The "French Bouquet" quilt (FIGURE 7) by Marjorie Grant Colpitts was made in the 1930s when Marjorie was a teacher in Coos Bay, Oregon. She met regularly with her friends – "Las Amigas" – to sew. At each session she would swap fabric and make a cotton block for this quilt. "Marjorie considered this quilt her masterpiece and keeps it with all the other quilts made through the generations of her family." *(Quilts of Alaska, pg.55)*

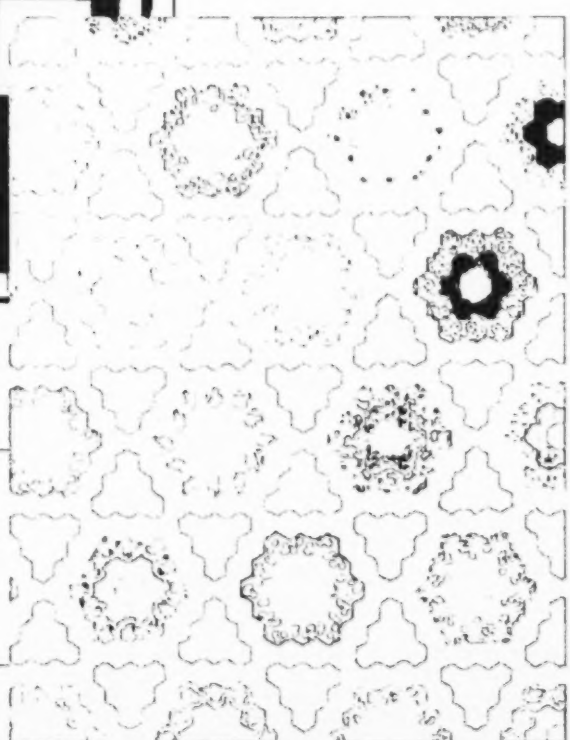


FIGURE 7: French Bouquet (detail), 1930-1940, Marjorie (Grant) Colpitts, Oregon, 87" x 98"

Historical Context

In the 1930s a quilt pattern called Grandmother's Flower Garden became very popular. Many women got the pattern from their local newspapers, like the *Oregonian*.

Design Elements

Flower Garden quilts are often appliquéd with the floral designs sewn onto the quilt cover before any of the quilting takes place. Typically the colors represent the colors of flowers and so they are bright and multi-colored.

Visit the Alaska State Museum's website — www.museums.state.ak.us

Figure 8: Floral Album, signed and dated, "Commenced Jan: 1879 Finished June 1879 by Mer," Miranda E. Ransberg, b. 1846 (?)

Compare and Contrast

The "Floral Album" quilt (Figure 8) made by Miranda Ransburg in 1879 was appliquéd beautifully. The designs were hand sewn on top of the squares before the actual quilting was done. "The subject matter on the blocks are carefully recorded on a chart kept by descendants. Miranda seemed to take pleasure in the fruit of the earth and birds of the sky, as apple, peach, orange, and cherry trees are illustrated along with clover, oak leaves and a Christmas cactus.... Her pleasurable experiences with the natural world are revealed further by quilted hands picking fruit that birds might enjoy. With careful searching, stars and hearts can also be found." *(Quilts of Alaska, pg. 97)*

Compare the Ransburg quilt (Figure 8) with one of the Grant family quilts (Figure 6 or 7) in terms of the designs they used and the overall look of the quilt.

Which gives you more information about the natural world?

Which design appeals to you the most? Why?

Baby quilts often had flower designs sewn on them. In the 1920s Florence Hammelbacher made many appliquéd quilts (Figure 9) for the babies she delivered as the midwife in Seldovia, on the Kenai Peninsula.

Florence was remarkable in that she learned how to be a midwife at the age of twelve, had three husbands and ten children in her lifetime, and she could speak and translate Russian and Native languages.

"She was a midwife who not only assisted in about 375 births while in Seldovia but also housed many women from neighboring villages while they awaited their deliveries, encouraging them to quilt or crochet to pass the time. ...Friends would pass on their fabric scraps to her for quilts. The batting was often wool and had to be ordered from the Neilson Sheep Ranch in Homer. She washed and carded the wool herself." *(Quilts of Alaska, pg. 59-60)*

Compare one of the Grant family quilts (Figure 6 or 7) with the baby quilt sample made by Florence (Figure 9).

Why do you think the designs are so different?

What would make you think differently about the designs for a quilt if you were sewing one for a baby?

Figure 9: Floral Appliqué quilt (detail), 1925-1940, Florence Hammelbacher, Seldovia, Alaska, 64" x 82"

NATURE CAUGHT IN CLOTH (MAKING A SPECIES QUILT)

What can you learn about the natural world from a quilt?

Level: Middle School (grades 6-8)

Summary

Using a flower garden quilt as a model, students individually create on paper a "species quilt", illustrating what is being studied in science. Individual quilts are presented publicly and the student explains orally the subject or theme of his/her quilt.

Estimated Time

This unit could be a one-week unit (300 minutes) or longer, depending on teacher planning.

Part 1

- Show students pictures/photos of the Flower Garden quilts in the *Quilts of Alaska* exhibit. Have them identify the flowers on one or more of the quilts.
- Discuss how the quilts reveal admiration for the natural world observed by the quiltmakers.
- Decide what area of science you will use to have students make "species quilts." Determine the "menu of choices" they have to select from, e.g.: plants, sealife, rocks, insects, etc.
- Tell the students what the final product must include. (See below)

Part 2

- Select a species or category of animals, plants, fish, rocks, etc., that you are interested in and can observe, either in person or via the internet or in magazines and books.
- Make a list of at least 8 members of the species that you wish to research and illustrate. Have your teacher check your list before going to the next step.
- Sketch out the design for your species quilt on scrap paper, arranging where you want each of the members you have selected to go, and how big you want each of the squares or rectangles to be. (You could also choose other shapes for your quilt, like diamonds or triangles.)
- Each species shape (square, triangle etc.) must include:
    - A drawing of the member/item.
    - Labeling of the item. In smaller print somewhere on the shape, list two or three facts about the item.
- Research each item that will be included on your quilt, using books, magazines and the Internet. Write at least one paragraph about each. You will use that paragraph to select 2-3 facts that you will add to the final quilt/poster.
- After your teacher has checked your research, begin to do the final drawing of each item. Use heavy paper or posterboard.
- Make a border design or thick line around each shape as you work on your final quilt design.
- Use a magic marker or other thick pen to label each of the items. Be sure that the labels are legible and attractive.
- After drawing an item and its name on each shape, stand back and make sure that the items can be clearly seen. Ask a friend for feedback about where to put the factual information you will be adding.
- Using a pencil, add 2-3 facts about the item to each of the shapes. Step back again to see if the overall design looks attractive to you. If it does, do the final illustration of the facts, using heavy pen, magic marker, etc.
- Make sure your name or initials are on the quilt somewhere. (Look at the Flower Garden quilt examples and see how the quiltmakers signed their quilts.)
- Add a border around the whole quilt.

Part 3

- Review the "Oral Presentation Scoring Guide" with the class before the final oral presentations. (See Assessments)

Alaska Content Standards

In this activity students will focus on the following:

SCIENCE

A.14 Understand that the living environment consists of individuals, populations and communities.

ENGLISH/LANGUAGE ARTS

A.3 In speaking, demonstrate skills in volume, intonation and clarity.

A.4 Write and speak well to inform, describe...and to clarify thinking in a variety of formats...

A.6 ...use visual techniques to communicate ideas...

C.1-4 Make choices about a project ...organize a project, select and use appropriate decision-making processes, and set high standards for project quality.

D.3 Give credit and cite references as appropriate.

FINE ARTS

B.4 Investigate the relationships among the arts and the individual...and the environment.

C.3 Accept and offer constructive criticism

C.5 Exhibit appropriate audience skills.

D.6 Recognize that people connect many aspects of life through the arts.

D.7 Make artistic choices in everyday living.

Assessments

- Each student presents his/her species quilt in front of the class or some other audience, such as another class, a group of younger students, a gathering of parents and community members.
- Audience members use the suggested scoring guide or another one made by the teacher to evaluate the presentation for scientific knowledge, oral presentation skills and artistic criticism.
- Each student completes a written self reflection describing what he/she did well in the process, what he/she learned, what he/she would do differently if there was a chance to do it over again, and why his/her quilt could be called a work of art.

Vocabulary

Appliqué – A needlework technique in which a piece of cloth is sewn onto a larger piece.

Species – (n.) a basic biological classification, consisting of a number of highly similar plants or animals.

(Also, specific science vocabulary words you are using in class.)

Materials

- Science textbooks
- Science resource books/Internet resources
- Heavy paper, such as poster paper, for illustrations on individual quilts.
- Scissors, one per student
- Colored pencils, markers and/or crayons
- Select appropriate books about quilts to read or display in the classroom.

Optional: Use fabric or wallpaper samples for the background area of each shape or to use as a border around the whole quilt.

We highly recommend *Quilts of Alaska: A Textile Album of the Last Frontier* for schools and teachers who plan to use the exhibit or materials from the exhibit in their classrooms. The catalog is extravagantly illustrated with full color pictures of selected quilts and historic photographs. Five chapters provide detailed information about quilting as it applies to Alaska. A full index, appendix, bibliography and endnotes make it a valuable resource for reference and teaching. Ordering information: The Store at the Alaska State Museum, 395 Whittier St., Juneau, Alaska 99801. $21.95 + $7 (postage /handling) per book.

Hall, June, Guest Curator. *Quilts of Alaska: A Textile Album of the Last Frontier*. Gastineau Channel Historical Society, 2001 ISBN: 0-9704815-0-0.

Oral Presentation Scoring Guide: Grades 3-12

SCORING: Speakers may receive any score from 1 to 5 in each of the six dimensions when the speech shows characteristics from more than one column. For example: A speaker's ideas and content may "show clear purpose" (5), but have "skimpy supporting details" (3); thus the rating would be a 4 for ideas and content. (Sitka School District: Oral Checklist, 11/25/96)

DIMENSION \ SCORE	1	3	5
IDEAS/CONTENT	❑ Purpose unclear ❑ Central idea lacking ❑ Little/no knowledge of topic ❑ Details missing	❑ Purpose reasonably clear ❑ Ideas could be more insightful ❑ Knowledge of topic limited ❑ Skimpy supporting details	❑ Clear purpose ❑ Ideas conveyed in original, insightful manner ❑ Knows topic well ❑ Effective amount of detail ❑ Holds readers' attention
ORGANIZATION	❑ Little sense of direction or sequence ❑ Details, events do not relate to topic ❑ No clear beginning or ending ❑ No transitions	❑ Ideas/details in sequence ❑ Details missing ❑ Weak start or finish ❑ Some transitions missing	❑ Details fit, sequence effective ❑ Details enhance listeners' interest ❑ Strong intro/satisfying conclusion ❑ Transitions work well
RAPPORT	❑ Little effort to deal w/topic ❑ Tone inappropriate for both audience interest and/or level of knowledge	❑ Tries to deal honestly with topic ❑ Style/tone may or may not be appropriate to audience interest and/or level of knowledge	❑ Honest, sincere, cares for topic ❑ Style and tone capitalize on audience interest and level of knowledge ❑ Speaks directly to listener
LANGUAGE SKILLS	❑ Limited vocabulary ❑ Incomplete thoughts make it hard to understand and follow	❑ Adequate, but ordinary vocabulary ❑ Awkward wording occasionally make understanding unclear	❑ Accurate, interesting vocabulary appropriate to topic ❑ Wording is full, rich, enhances understanding ❑ Eloquent, smooth, natural sentence structure
PHYSICAL DELIVERY	❑ Delivery distracting, posture and movement ❑ Minimal or absent eye contact	❑ Some nervous gestures, stiff, tense or too relaxed ❑ Sporadic eye contact or with only one person	❑ Relaxed posture, confident ❑ Maintains eye contact w/audience
VOCAL DELIVERY	❑ Enunciation, volume or pacing a problem ❑ Difficult to hear or understand ❑ Monotone ❑ Frequent pauses ❑ Difficult to follow	❑ Generally uses appropriate enunciation, volume, pacing ❑ Sometimes difficult to understand ❑ Ordinary inflection ❑ Random pauses ❑ Some gap fillers (um, er, etc.)	❑ Enunciates clearly, effective volume, pacing ❑ Easily understood ❑ Inflection conveys emotion and enhances meaning ❑ Pauses to collect thoughts or build suspense ❑ Easy to follow
VISUALS	❑ Visual aid is present ❑ Does not show careful preparation ❑ May be unrelated to topic	❑ Visual aid adds meaning ❑ Preparation is adequate ❑ Visual aid is somewhat related to presentation	❑ Visual aid enhances speech ❑ Carefully prepared ❑ Interesting, appropriate to topic

LOG CABIN QUILTS

Historical Context

A log cabin quilt is designed to remind you of the logs used to build cabins in early America, and the ways they were tightly connected – vertically and horizontally – to each other. The design was – and still is – a popular one, and you see many log cabin quilts in homes and exhibits. In the *Quilts of Alaska* exhibit one of the oldest looking quilts is a log cabin design.

Artist and Origin

Either Frances (Charles) Waring or her daughter, Jeanette (Waring) deGruyter made this quilt sometime between 1865 - 1885. The family lived in Kentucky, when "Nettie" married Ferdinand deGruyter in 1884. A year later they had a daughter who they named Jeanette Ralston deGruyter. "Ferdinand traveled up to Skagway at the height of the Klondike Gold Rush of 1898, where he built a modest home for his family. He worked at Lee Guthrie's saloon at the gaming tables and had a reputation as an honest gambler. Nettie and their thirteen-year-old daughter joined Ferdinand the following year. The quilt and an heirloom sewing kit were probably brought to Skagway at that time." *(Quilts of Alaska, pg. 29)*

When Ferdinand traveled to Skagway it was a wild and booming community. Unlike what most people may think, many women settled there. "Women made up 48% of the white population **before the Gold Rush in 1898." Many couples or** families traveled far through dangerous conditions to reach the gold fields and " plunging into the rush for gold caused families to abandon all but their most precious possessions." *(Quilts of Alaska, pg. 27)*

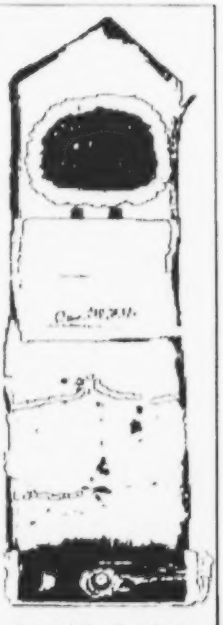


Figure 10a: Sewing kit, dated Aug. 20, 1877, inscribed: "Mamma to Nettie"

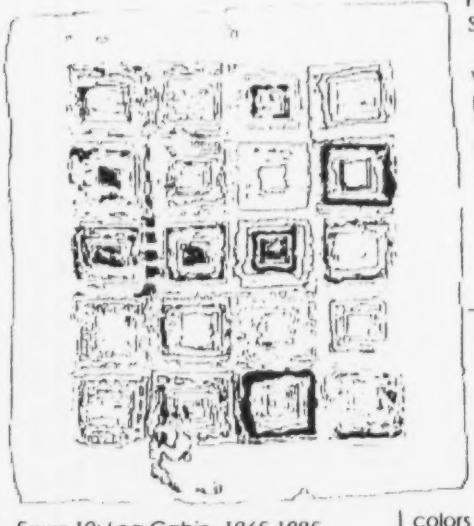


Figure 10: Log Cabin, 1865-1885, Waring/deGruyter, 33" x 30"

Design Elements

"Log Cabin quilts are often studies in contrasts and can present wonderful dimensional illusions.... the dark and light strips of "logs" are typically sewn to form positive and negative diagonal halves of the blocks. The quilt artists were careful to alternate values..." *(Quilts of Alaska, pg. 90)*

The Waring/deGruyter quilt is made of wool and because of the colors of the fabric chosen looks like you are looking at the ends of logs stacked neatly in a pile.

Compare/Contrast

Find the Long Log Cabin quilt, (Figure 11) made by the Lang sisters and brought to Alaska from New Hampshire.

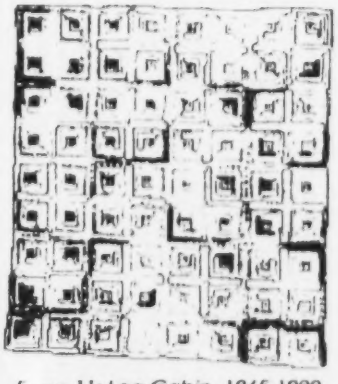


Figure 11: Log Cabin, 1865-1900, Lydia Lang, 63" x 73"

- List the ways in which it is like the Waring/deGruyter quilt (Figure 10) and the ways it is different.
- Decide which quilt you find more visually appealing. Defend your opinion to others in a small group discussion.

Look at the Smith-Sharp Log Cabin quilt (Figure 12), made about the same time as the Waring/deGruyter quilt by Helena Smith-Sharp. It was carried over the Chilkoot Pass, near Skagway, and down the Yukon River.

- What makes them both Log Cabin quilts?
- List the ways in which the Smith-Sharp quilt is similar and different from the Waring/deGruyter quilt.
- Imagine that you are the judge of the annual quilting exhibition in Skagway in 1899 and both the Waring and deGruyter quilts are brought in for judging. Which would you select as the "Best of Show" and explain why. What might you give to the winner for the first place award?

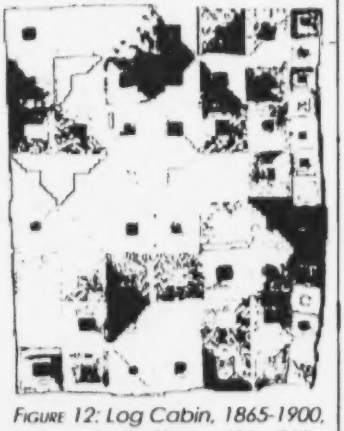


Figure 12: Log Cabin, 1865-1900, Helena Smith-Sharp, 63" x 76"

QUILTS: A GEOMETRIC CHALLENGE

Why does measuring matter?

Level: Middle School (grades 6-8)

Part 1

Show students a sample sheet with possible quilt designs laid out geometrically. Review the state mathematics standards that students will be learning and demonstrating during this activity.

Part 2 (Directions to give to students.)

PHASE ONE: CREATE A MODEL FOR YOUR QUILT BLOCK.

- On a blank piece of paper, draw a 3" square.
- Make a design within the square, using a ruler and pencil and protractor. There can be no more than 15 total shapes in the design, and you must include each item on the Quilt Square Checklist (included at the end of this section).
- Complete the Checklist and have your teacher check your work.

PHASE TWO: ENLARGE THE MODEL.

- Move the design from the 3" square to the full sized 6" square. (Remember to put "x2" on any shape that you intend to use twice in the final square.)
- Given the fabric available to the class, choose the colors for your square's design. Label or code each of the shapes with a color.

PHASE THREE: CUT OUT PIECES FOR BLOCK AND SEW.

- Cut on the lines of the 6" paper square so that you have each of the shapes. Include the color name or code on each separate piece.
- Measure 5/8 inch extra around each of the shapes on another piece of paper (so that you will have extra fabric when you sew them together.) Mark that line around each shape.
- Cut out each shape in fabric, remembering to cut on the line that has the extra 5/8 inch around the outside.
- Pin the shapes together so that, when they are all pinned to each other, the square looks like the design you created. (Use the 3" x 3" design to check)
- Hand sew the shapes together to form your square, or, if there is a sewing machine available, have someone sew the shapes together.
- Sign your square with a thin fabric marker or a permanent marker.
- If possible or appropriate, help assemble a class quilt, using everyone's squares.

Visit the Alaska State Museum's website — www.museums.state.ak.us

Summary

Each student designs a 6 inch quilt square, first drawn on paper at 1/2 scale. Use no more than 15 total shapes, none of which can be irregular or cirular. Designs are then transferred onto fabric and squares are sewn. Individual squares may be sewn together into a class quilt.

Estimated Time:

600 minutes. This unit has been completed by a class of 30 middle school students (grade 7) over twelve days, with daily periods of 50 minutes.

Part 3

- Find and identify the lines of symmetry and the lines of reflection on your 3" x 3" design.
- Find the area of each shape within your final 6" square.
- Display the class quilt in a public place for others to see on exhibit. Make an exhibit label like the ones used in museums to go alongside the quilt.

Assessments

- Completed Quilt Square Checklist and 3" x 3" draft design.
- Completed 6" quilt square in fabric.
- Self-reflection on project, using the following prompts or others more tailored to your specific class:
- Did you meet or exceed the standards that we focused on during this activity? What makes you think so?
- What did you learn the most about during this activity?
- How did this activity help you learn geometry?
- What might you have done differently to improve your square?
- What did you learn about quilts by doing this activity?

Alaska Content Standards

In this activity students will focus on the following:

MATHEMATICS

A.2 Select and use appropriate systems, units, and tools of measurement, including estimation

A.5 Construct, draw, measure, transform, compare, visualize, classify and analyze the relationships among geometric figures

C.1 Express and represent mathematical ideas using oral... presentations, physical materials, pictures....

C.2 Relate mathematical terms to everyday language.

E.2 Use mathematics in everyday life.

Materials

- Rulers, one per student
- Protractors and scissors, one per student or pair of students
- Scraps of fabric, enough so that each student in class can make a 6" square
- Pins
- Thread
- Sewing machines or needles to hand sew the squares together.
- Select appropriate books about quilts to read or display in the classroom.

OPTIONAL:

- Colored pencils
- Fabric marker (thin) or other marker/pen that will print on fabric
- Thin design paper for tracing
- "Kaleidoscopes, Hubcaps and Mirrors" book, in the Connected Math Project (CMP) series *Gateways to Algebra and Geometry: An Integrated Approach* published by McDougal, Littell.

We highly recommend *Quilts of Alaska: A Textile Album of the Last Frontier* for schools and teachers who plan to use the exhibit or materials from the exhibit in their classrooms. The catalog is extravagantly illustrated with full color pictures of selected quilts and historic photographs. Five chapters provide detailed information about quilting as it applies to Alaska. A full index, appendix, bibliography and endnotes make it a valuable resource for reference and teaching. Ordering information: The Store at the Alaska State Museum, 395 Whittier St., Juneau, Alaska 99801. $21.95 + $7 (postage /handling) per book.

Hall, June, Guest Curator. *Quilts of Alaska: A Textile Album of the Last Frontier*. Gastineau Channel Historical Society, 2001 ISBN: 0-9704815-0-0.

Vocabulary

Polygon — a simple closed two-dimensional shape made of line segments

Perpendicular — meeting at a 90 degree angle

Hypotenuse — In a right triangle, the side opposite the right angle; the longest side in a right triangle.

Line of symmetry — A line that divides a figure into two congruent parts.

Reflective symmetry — When a line is drawn through a shape to represent a mirror, the resulting shapes on each side of the line fit exactly together.

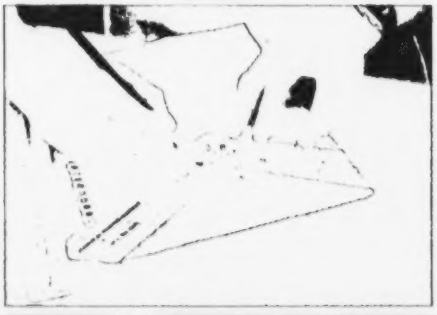
Rotational Symmetry — a pattern that consistently recurs when rotated around a center point.

Supplementary angles — two or more angles that equal 180 degrees.

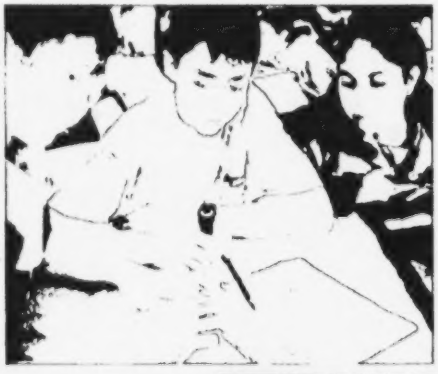
Complementary angles — two or more angles that equal 90 degrees.

Middle School students use geometric blocks for a class quilt

Dzanti'ki Heeni Middle School, Juneau, Alaska.

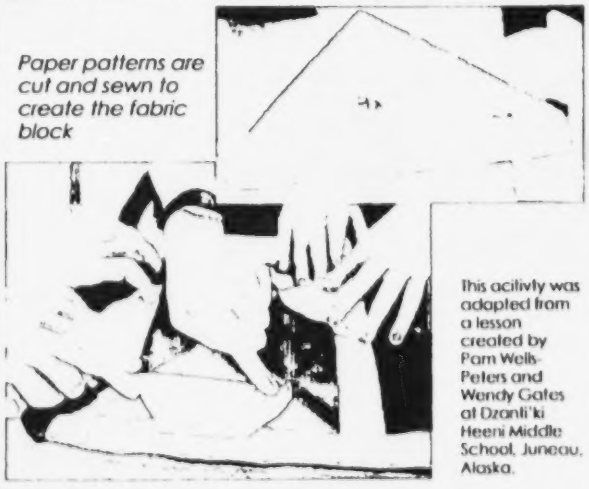


Student uses protractor to create geometric paper patterns for quilt block



Students follow the check list for creating a block with geometry

Paper patterns are cut and sewn to create the fabric block



This acitivty was adapted from a lesson created by Pam Welb-Peters and Wendy Gates at Dzanti'ki Heeni Middle School, Juneau, Alaska.

Quilt Square Checklist

Your Name: _____

This is a checklist that must be checked off and signed by your teacher before you can move on to phase 2, which is actually making the 6" quilt square.

Must Include:	Student Check	Teacher Initials
Two triangles, one of which is a right triangle. Triangles have at least an area of 1 in^2 (1/2 scale area of 1/2 in^2)		
Two polygons, one of which is a regular polygon. Polygons have at least an area of 2 in^2 (1/2 scale area of 1 in^2)		
All points of intersection must be labeled.		
All shapes are numbered or labeled with a large letter.		
All angles are at least 30 degrees.		

On design paper, include the following:

Must Include:	Student Check	Teacher Initials
Draw the portion of this design that has reflective symmetry and write about which line of reflection it is symmetric with.		
One set of supplementary angles is labeled.		
One set of complementary angles is labeled.		
Area for each shape at 1/2 scale is written.		
Angle measurements for each shape are recorded.		
Draw the portion of this design as rotationally symmetric.		

Phase Two Checklist

Increase your design to full scale, and complete this checklist. When you turn in this checklist include everything from Phase One and the new 6" design.

Must Include:	Student Check	Teacher Initials
All points of interaction are labeled.		
All shapes are numbered or labeled with a large letter.		
There is a list of colors for each shape/shapes are color-coded.		
Sides of all shapes are labeled with length.		
Area of each shape in full scale is included.		

SEAL PARTY QUILT

Historical Context

"The many Eskimo, Aleut and Indian groups that occupy Alaska had extensive sewing traditions of their own before contact with 'outside' cultures." *(Quilts of Alaska, pg. 70)*. The Native Tlingit people of Southeast Alaska traditionally used the same sewing techniques of piecing and appliqué that you find in American quilting. Quilted armor was made of two or three layers of hides (hairless animal skins) tied or sewn together. Also small pieces of leather, fur, or bird were pieced together in patterns to make objects such as bags. The American quilt-making tradition crossed cultural lines sometime in the 1800s. From reading documents from the 1800s we learn that Native women used metal needles and thread. Tlingit women used cloth, such as calico, to piece different colors and patterns into shapes. It was said that because early Tlingit quilts were used as bedcovers, they did not survive daily use. *(Quilts of Alaska, pg. 73)* In early photographs of Alaska Natives we see quilts but we do not know if the quilts were Native-made or given as gifts or traded to the Natives.

Design Elements

The Tlingit ceremonial robes referred to as "button blankets" are unquilted robes made from wool or trade cloth. An appliqué of a clan symbol is sewn in the center. White buttons are used to outline the border and the appliquéd designs.

The one-patch quilt from Nelson Island is a simple quilt with squares of the same size sewn together. The colors and patterns do not seem to have a set order; they may have been randomly sewn together. The layers of the quilt are held together with neatly tied yarn.

Artists and Origin

We do not know the name of the woman who quilted the One-Patch quilt, but we know it was made on Nelson Island, off the western shore of Alaska. Almost every home there has a colorful quilt because the Yup'ik women have a wonderful tradition each spring. Parties are held to celebrate the taking of the first seal of the season and to share gifts with each other. Strips of cotton cloth, as well as many other household things, are thrown off the porch by the hostess to a group of women waiting excitedly outside. Women collect the strips of cloth from many seal parties and make pieced covers. The quilts and quilt tops are then given out during the winter dances later in the year. For more information about this tradition, read "How Yup'ik women spoil their cloth: The Seal Party Quilts of the Nelson Island Eskimos" by Ann Fienup-Riordan. *(Quilts in Alaska, pp. 75-79)*.

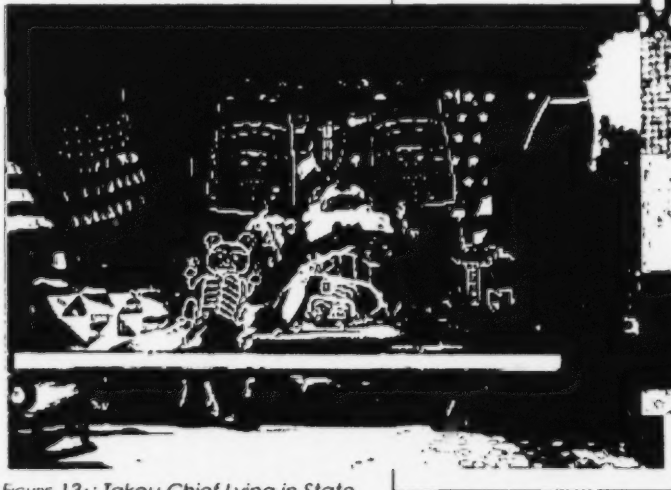


FIGURE 13A: *Takou Chief Lying in State, Alaska. ASL PCA 87.268*

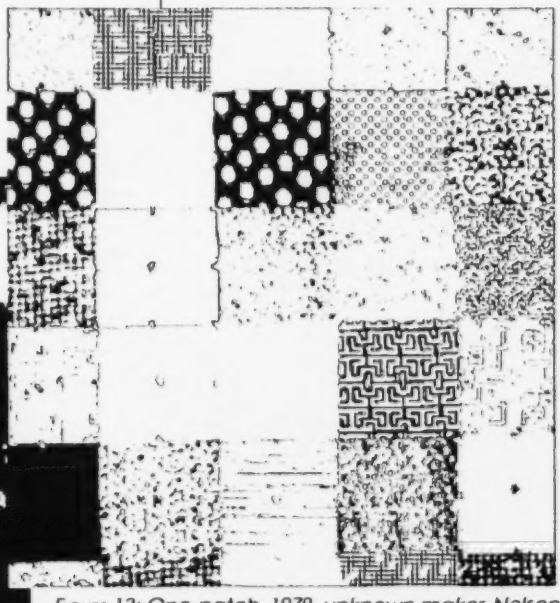


FIGURE 13: *One-patch, 1979, unknown maker, Nelson Island, Alaska*

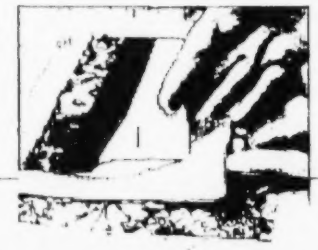
The one-patch quilt is an example of how the quilt-making tradition popular throughout America was adapted by the Yup'ik women of Nelson Island to suit their own traditions.

Compare and Contrast

What other quilts in the show use simple patchwork to create covers?

Can you find another quilt that uses yarn or heavy thread to tie the quilt together?

MAKING A QUILT SANDWICH



What makes a quilt a quilt?

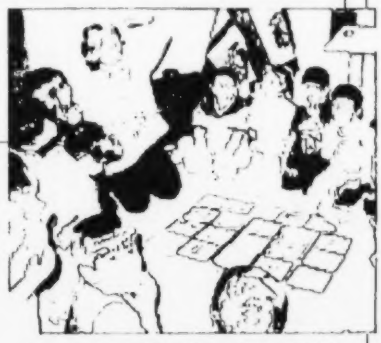
Level: Primary (grades K–3)

Summary

Young students learn that a quilt is made of 3 different layers by making a paper quilt called a "quilt sandwich." They use simple addition to determine the size of the class quilt.

Estimated Time

60 minutes



Students visiting the Alaska State Museum copied their favorite patterns from the quilt exhibit to make their individual squares.

Part 1

- Find out what the children already know about quilts. Show either a real quilt or look at the pictures from the museum show.
- Discuss & ask questions such as:
  - What is a quilt? (Blanket, colorful bed covering, warm winter vest, etc.)
  - Have you ever seen or touched a quilt? Where? (On a bed, on a wall, in a photograph, in a catalog, in a store, a sleeping bag, etc.)
  - Who makes quilts? (Mostly women but also some men, in the United States for about 200 years, companies, etc.)
  - What is a quilt made of? (Bits of fabric, cloth, recycled cloth, stuffing or filling, fluff)

Part 2

- Show and help children understand the three parts of a quilt:
  1. A top made of cloth (usually with a pattern).
  2. A filling that helps insulate and helps the quilt keep you warm when you sleep.
  3. A backing of cloth, to hold the top in place and keep the batting "sandwiched" between the top and bottom. Stitches (made with needle and thread or yarn) keep all three parts together.
- Tell the children that they will be making a paper quilt, by putting three simple layers together, just like a sandwich is made (two pieces of bread with a filling).
- Make a paper quilt.

Top:

- Choose a simple pattern that can easily be made by all of the students, such as a square or a triangle.

Ideas: Use colorful squares, cut from construction or butcher paper, or old wrapping paper. Students could also hand color pictures on squares with paints, crayons or markers.

- Determine the desired size for the finished class quilt. Make the size of each child's square the same. (As a simple math problem, students can figure out how many children will be making a square and the number of squares needed to put together for your finished size.
  Example: If 20 students each make a 3 inch square it would make a top with 4 squares across and 5 squares down or 3+3+3+3=12 inches across and 3+3+3+3+3=15 inches down. The top would be 12 x 15 inches.)
- After each student has finished a square, glue them onto one piece of paper to complete the top.

Backing:

- Use one piece of paper for the backing. Cut it to be at least 2 inches wider on each side so that you can turn up an edge. *Example:* The backing piece of paper for a quilt top that is 12 x 15 inches will need to be 2 inches wider all the way around, or 16 x 19 inches so that you can turn up an edge.
- Staple or glue the top to the bottom along three sides. Leave one side open so that you can put in the filling.

Filling:

- Use bubble wrap or shredded paper as the filler. Carefully stuff the shredded paper into the quilt or put in the bubble wrap. When it is as full as you like, staple or glue the last side together. You may use office brads (small brass fasteners that open on the backside) or large yarn to close the quilt.

Part 3

- Look at the finished quilt and talk about it. Ask the students, "What do you like about it? What would you change if you did it again?"
- Tell students that sometimes quilts are bed coverings, but quilting is also a technique used to make clothing, such as a jacket.
- Ask students to watch for examples of quilts that they see in their homes and in stores, such as quilted vests, sleeping bags, down jackets, etc.

Alaska Content Standards

In this activity students will focus on the following:

FINE ARTS A3	Use new and traditional materials, tools, techniques and processes in the arts.
MATH A1	Understand and use numeration.

Assessments

Check to see that each child can explain that a quilt has three parts: a top, a bottom and filling. Check to see that students understand that "real" quilts are usually made of cloth, not paper.

Vocabulary

Backing — A piece of cloth forming the underside of a quilt. It may be several pieces seamed together.

Filler — The middle layer of a quilt, usually a fluffy layer of cotton, wool, or polyester, that makes a quilt warm and gives it a characteristic "puffy" look and feel.

Quilt — A textile bedcover usually made of three layers: a decorated top, a plain backing, and a fluffy filling between them. The layers of a quilt are usually sewn together with stitches through all the layers; or they may be tied or "tacked" together with yarn knots.

Materials

- Paper for top: colored paper, wrapping paper, plain paper, scraps, etc.
- Markers, crayons, paints, etc.
- Paper for bottom: large enough for finished size of quilt, allowing an extra 2 inches on each side.
- Filling: bubble wrap, shredded paper from newspapers, scrap paper, etc.
- Glue
- Scissors
- Stapler and staples
- Brads (office paper tacks) or thick yarn with large-eyed needle
- Select appropriate books about quilts to read or display in the classroom.

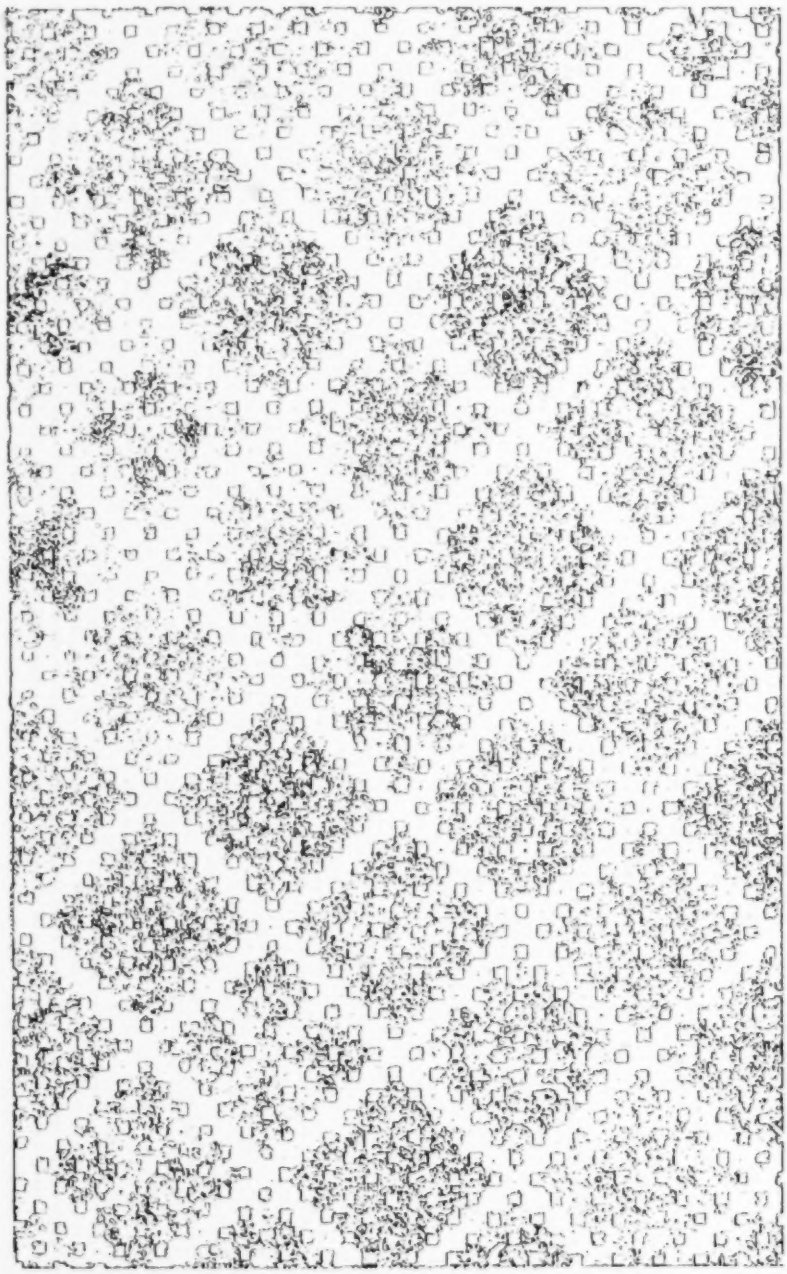
We highly recommend *Quilts of Alaska: A Textile Album of the Last Frontier* for schools and teachers who plan to use the exhibit or materials from the exhibit. The catalog is extravagantly illustrated with full color pictures of selected quilts and historic photographs. Five chapters provide detailed information about quilting as it applies to Alaska. A full index, appendix, bibliography and endnotes make it a valuable resource for reference and teaching. Ordering information: The Store at the Alaska State Museum, 395 Whittier St., Juneau, Alaska 99801. $21.95 +$7 (postage / handling) per book.

Hall, June, Guest Curator. *Quilts of Alaska: A Textile Album of the Last Frontier.* Gastineau Channel Historical Society, 2001 ISBN: 0-9704815-0-0.

YO-YO QUILTS

Design Elements

The Yo-Yo quilt uses a palette of yellows and sunny, warm colors. The round shapes of the Yo-Yos contrast with the square blocks of this quilt. The maker, Ura Mills, selected a deep solid yellow for the Yo-Yos that form the bold diagonal lines that outline each block.



Visit the Alaska State Museum's website — www.museums.state.ak.us

Historical Context

The Yo-Yo quilt was a popular style of quilt making in America from the 1920-40s. Yo-Yos, or tiny circles of fabric, were gathered up at the edges and sewn together to create a three-dimensional effect. Yo-Yo quilts were popular because women could carry the little circles of fabric with them and make Yo-Yos whenever they had a free moment.

Another way to explain the popularity of the Yo-Yo quilt may be its association with the toy called the Yo-Yo, very popular in the 1930-40s. There are many theories or ideas about how long the Yo-Yo has been in existence. But we know that a wooden toy with a string looped around the center axis was developed in the Philippines over 100 years ago. Some people believe that the Yo-Yo comes from the Filipino word for "come-come" or "return". In the 1920s a man named Pedro Flores brought a Filipino Yo-Yo to the United States. A businessman named Donald Duncan bought the Filipino Yo-Yo Company around 1928. In 1932 Mr. Duncan received a trademark for the word Yo-Yo.

(For more information about the history of the Yo-Yo toy go to: www.spintastics.com/HistoryOfYoYo.asp)

Artists and Origin

The beautiful Yo-Yo quilt from the *Quilts of Alaska* exhibit was made by Ura Birdie (Conkle) Mills in Santa Ana, California, around 1934. The warm colors and circular shapes remind us of the sunny California landscape where Mrs. Mills lived. Quilt artists frequently choose colors and shapes that are meaningful to them. Yo-Yo quilts take determination and perfection because each individual circle must be exactly the same size in order for the quilt to be pieced together correctly. "Leslie Mills Hamilton, a granddaughter of the maker, received the large (88" x 100") Yo-Yo quilt after her marriage. Though far from its original setting in a California farm house, the quilt and the walnut bed for which it was made are still together in Kenai."

(Quilts of Alaska, p. 39)

FIGURE 14: Yo-Yo, c.1934, cotton, 88"x100"

Compare/Contrast

Pattern and color are very important design elements in quilts. The Yo-Yo quilt (FIGURE 16) uses a circular pattern, a three-dimensional design and warm colors to create a magnificent and pleasing whole.

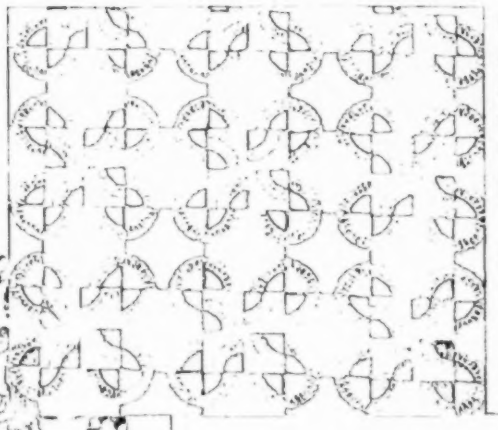


FIGURE 16: Chief Snake, 1935, 73" x 91"

CIRCULAR PATTERNS

Compare the way circles are used to carry out the design in three different quilts:

Figure 15 – Double Wedding Ring

Figure 17 – Fan

Figure 18 – Rising Sun

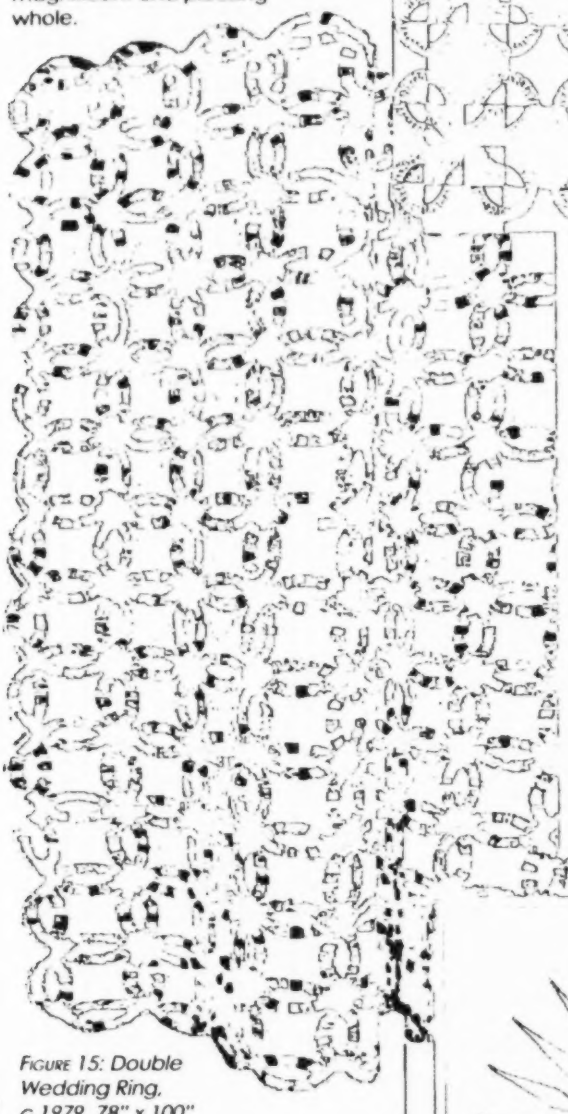


FIGURE 15: Double Wedding Ring, c.1979, 78" x 100"

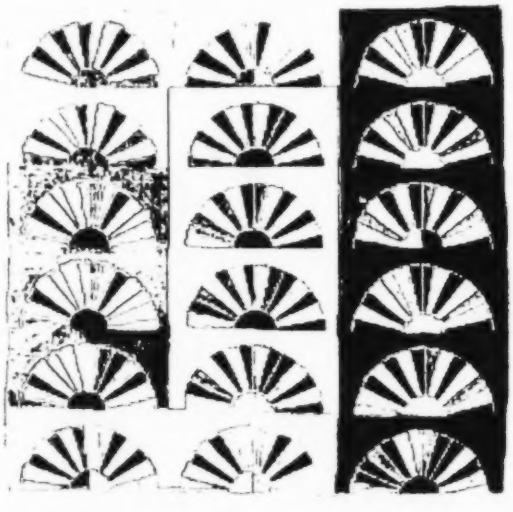
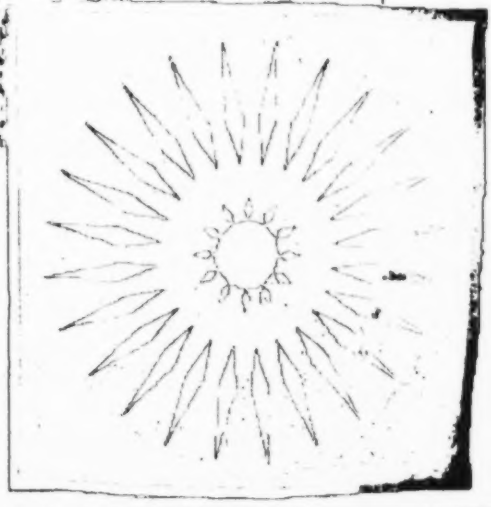


FIGURE 17: Fan, 1907-1925, 81" x 82"

COLOR

The Yo-Yo quilt gives the viewer a sunny and warm feeling. Compare the feelings you get from the four quilts on this page. Which do you like best? Why?



THREE-DIMENSIONAL

The Yo-Yo technique actually creates a "puffy" or three-dimensional look. What other quilts in the show use color or pattern to create a three-dimensional look?

FIGURE 18: Rising Sun, 1934, 79" x 82"

WEARABLE YO-YOS: CREATING YO-YO QUILT PIECES

Can quilts be toys?

Level: Intermediate (grades 3-5)

Summary

Students learn how to make a simple Yo-Yo piece used in Yo-Yo quilts and create a variety of uses for the versatile pattern. [Option: create a class Yo-Yo quilt]

Estimated Time

30 minutes to learn. 5 minutes per Yo-Yo piece.

Part 1

- View samples of Yo-Yo quilts (See FIGURE 14)
- Discuss the Yo-Yo quilt design and how the maker used the simple Yo-Yo shape for an entire quilt top. How long would it take to make a quilt like this? What do you like about this quilt? How do the colors contribute to the feelings you have about this quilt? What qualities do you think the maker of the quilt needed (color judgment, time, perseverance, etc.)?
- Why do you think they called them Yo-Yos? (See website: www.spintastics.com/HistoryOfYoYo.asp) *Answer:* Because it looked like the toy Yo-Yo. In 1916, the Scientific American Supplement published an article titled "Filipino Toys" which showed it and named it a Yo-Yo. This was explained by some as the Filipino word for "come-come" or "to return."

Part Two

- Using any cotton fabric, trace around a circular object, such as a cup, a small glass, or a cardboard template made with a compass. Cut your circle with a diameter twice your planned Yo-Yo size plus 1/4-inch seam allowance. Experiment with several sizes to see what you like, 3, 4 or 5-inch circles.
- Cut out the fabric circle with sharp scissors.
- Thread a needle with any color thread and make a large knot.
- Holding the wrong side of the fabric facing you, turn over approximately 1/4" seam allowance like a hem and baste (a large running stitch) all around the circle.
- Once you have sewn the full circle, gently pull on the end of the thread to gather the edges of the Yo-Yo circle.
- Gather the edges until the center is just a small circular opening.
- Use your fingers to flatten the circle and finger press the edges.
- Take 2-3 stitches at the center opening to hold the Yo-Yo center snugly in place.
- You have completed one Yo-Yo. Make many more! *Note:* Teachers may wish to read aloud one of the excellent books about quilts.

Part Three

- Use Yo-Yos to decorate garments or join them together to form a fabric of Yo-Yos.
- Discuss again how long it might take to make enough Yo-Yos to complete a whole quilt. List the skills and talents needed to make it look balanced and symmetric.
- Put your Yo-Yo pieces together and create a variety of different patterns. Display or create a way to give away the pieces.

Assessments

Students should be able to articulate the time commitment it took people to make quilts. Students should be able to demonstrate an ability to make color and design choices when they arrange and re-arrange the Yo-Yo pieces.

Materials

- Scrap pieces of fabric (cotton or similar, easy-to-work fabric)
- Circle templates (compass, or glass)
- Cardboard, paper and pencil
- Scissors
- Thread, needles

Alaska Content Standards

In this activity students will focus on the following:

FINE ARTS

- A.3 Use new and traditional materials, tools, techniques, and processes
- A.4 Demonstrate the creativity and imagination necessary for innovative thinking and problem solving
- C.1 & C.2 Know the criteria used to evaluate the arts, examine historical works of art, interpret meaning and artists' intent

Vocabulary

Running stitch — A hand-needlework technique where the needle accumulates several stitches on it before needle and thread are drawn through the cloth. The running stitch is used in both piecing and quilting.

Yo-Yo — a novelty quilting technique in which circles of fabric are gathered into flat pouches and sewn together to make bedspreads or other items. The technique has roots in nineteenth-century handwork, but became very popular in the twentieth century.

Other Resources

- History of the Yo-Yo — www.spintastics.com/HistoryOfYoYo.asp
- Making an Eskimo Yo-Yo — library.thinkquest.org/11313/Crafts/Yo-Yo.html

We highly recommend *Quilts of Alaska: A Textile Album of the Last Frontier* for schools and teachers who plan to use the exhibit or materials from the exhibit in their classrooms. The catalog is extravagantly illustrated with full color pictures of selected quilts and historic photographs. Five chapters provide detailed information about quilting as it applies to Alaska. A full index, appendix, bibliography and endnotes make it a valuable resource for reference and teaching. Ordering information: The Store at the Alaska State Museum, 395 Whittier St., Juneau, Alaska 99801. $21.95 +$7 (postage /handling) per book.

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Bibliography

Highly Recommended

Hall, June, *Quilts of Alaska: A Textile Album of the Last Frontier,* Juneau, Gastineau Channel Historical Society, 2001, ISBN: 0-9704815-0-0. This is a highly recommended book for schools and teachers who plan to use the exhibit or materials from the exhibit in their classrooms. The catalog is extravagantly illustrated with full color pictures of selected quilts and historic photographs. Five chapters provide detailed information about quilting, especially as it applies to Alaska. A full index, appendix, bibliography and endnotes make it a valuable resource for reference and teaching.

(Ordering information: The Store at the Alaska State Museum, Juneau, Alaska 99802. $21.95 +$7.00 (postage/handling) per book.

Children's Literature Featuring Quilts
Recommended by Professor Katy Spangler, University of Alaska Southeast

Picture Books

Bolton, Janet, *My Grandmother's Patchwork Quilt: A Book and Pocketful of Patchwork Pieces,* Doubleday, 1994, ISBN: 0-385-31155-9.

Brown, Craig. *The Patchwork Farmer,* Greenwillow, 1989, ISBN: 0-688-077350-8. This wordless picture book uses cheerful illustrations to show a farmer (who always seems to be tearing his overalls) that his patching resembles the appearance of his flourishing fields.

Coerr, Eleanor, Illus. by Bruce Degan, *The Josefina Story Quilt,* Harper & Row, 1986. ISBN: 0-06-031249-3. A wagon train headed west is no place for a chicken, especially one who is too tough to eat and too old to lay eggs. However, Faith's new pet chicken, Josefina, proves she still has a few surprises left in her. Children's Editors' Choices for 1986 (BL) Notable 1986 Children's Trade Books in Social Studies (NCSS/CBC)

Cole, Barbara Hancock, Illus. Barbara Minton, *Texas Star,* Orchard, 1990, ISBN: 0-531-05820-4. This is an engaging story of preparing for and holding a quilting bee. The quilt being created has the pattern of the Texas Star.

Dwyer, Mindy, *Quilt of Dreams,* Alaska Northwest, 2000, ISBN: 0-882-40521-7. Kate and her mother undertake a special journey to finish a quilt begun by

Kate's grandmother. The beautiful story and illustrations by an Alaskan author/illustrator celebrate the tradition of creating functional art. The book includes histories and illustrations of quilt patterns.

Ernst, Lisa Campbell, *Sam Johnson and the Blue Ribbon Quilt,* Lothrop, Lee & Shepard, 1983, ISBN: 0-688-01517-4. This humorous picture book reminds children that men actually did some sewing and quilting. The drawings are clear, colorful and inspirational.

Flournoy, Valerie, Illus. Jerry Pinkney, *The Patchwork Quilt,* IDial, 1985, ISBN: 0-8037-0097-0. This book uses multiculturalism and family to deal with death. Teachers have used this in the classroom to help students confront death in a healthy manner. It also provides an excellent lead-in to an art lesson about making a classroom quilt

Franco, Betsy, Illus. Linda Bild, *Grandpa's Quilt,* Children's Press, 2000 ISBN: 0-516-26551-2.

Gabrielle, Vincent, *Ernest and Celestine's Patchwork Quilt,* Greenwillow, 1982, ISBN 0-688-04557-X.

Guback, Georgia, *Luka's Quilt,* Greenwillow, 1994, ISBN: 0-688-12154-3. A misunderstanding about the differences between an Hawaiian quilt style and a more colorful quilt cause Luka and her grandmother to feel hurt. A wonderfully illustrated story of quilting, misunderstanding and compromise.

Hill, Anna Grossnickle, *Pieces: A Year in Poems and Quilts,* Greenwillow, 2001, ISBN: 0-688-16963-5. Exquisite fabric pictures of miniature quilts (12"x18") are beautifully matched with short, lyrical poems celebrating the seasons.

Hopkinson, Deborah, Illus. James Ransome, *Sweet Clara and the Freedom Quilt,* Knopf, 1993, ISBN: 0-679-82311-5. This is a wonderful story based on a true, little-known chapter in African-American history. A courageous young girl creates a quilt that serves as a map to freedom from slavery. Many excellent lesson plans on the Internet use this book.

Howard, Ellen, Illus. Ronald Himler, *The Log Cabin Quilt,* Holiday House, 1999, ISBN: 0-823-41336-5. This is a sensitive and beautifully illustrated story about pioneer life in Michigan. It is also the story of how a grandmother's resourceful use of quilting scraps helps heal a broken family.

Johnson, Tony, Illus. Tomie dePaola, *The Quilt Story,* Putnams, 1985, ISBN: 0-399-21009-1. Beautifully illustrated and moving, this story follows a quilt from its creation in pioneer days through to its restoration in modern times. Using the constancy of a mother's love, we see that all generations experience

changes and transitions.

Jonas, Ann, *The Quilt* Greenwillow, 1984, ISBN: 0-688-03825-5. This simple story with intricate illustrations tells of a child's first night sleeping and dreaming under her new quilt. Her new quilt is made from her old things--pajamas, curtains, and her first crib sheet.

Kurtz, Shirley, Illus. Cheryl Benner, *The Boy and the Quilt,* Intercourse, PA: Good Books, 1991, ISBN: 1-56148-009-6. This quilt book involves a boy who, along with his other family members, shows interest in quilting from old scraps. General instructions about quilt making are also included.

Martin, Jacqueline Briggs, Illus. Stella Ormai, *Bizzy Bones and the Lost Quilt,* NY: Lothrup, Lee & Shepard, 1988, ISBN: 0-688-07407-3.

Mills, Lauren, *The Rag Coat,* NY: Little, Brown, 1991, ISBN: 0-316-57407-4. The author's old-fashioned watercolor-and-pencil drawings of Appalachia help tell the story of Minna, who is teased by classmates about her "rag coat." Minna eventually helps the other children understand that her patches are pieces of all of their childhood.

Moss, P. Buckley, Illus. Merle Good Goodbooks, *Reuben and the Quilt*, 1999, ISBN: 1-56148234-X. This short story, about the creation of a quilt, helps explain Amish people and their beliefs. Illustrations are excellent.

Parrish, Shelly Perlin. *Sharing Grandma's Gift,* Printstar/Popcorn Press, 2000 ISBN: 0-89716-930-0. Reviewer: Lori Horbas The quilt that Grandma made helps explain the difficult subject of death in a sensitive manner. The quilts with their stories show how a family is woven together over many generations.

Paul, Ann Whitford, Illus. Jeannette Winter, *Eight Hands Round*, Harper, 1991, ISBN: 0-06-024689-8 . Early American patchwork patterns help create an alphabet. Simple illustrations show the patterns and how each got its name.

Polacco, Patricia, *The Keeping Quilt,* Simon & Schuster, 1988, ISBN: 0-671-64963-9. Strongly moving pictures illustrate the true story of four generations of women who have owned a quilt made of clothing from family members.

Ross, Kent and Alice, *Cemetary Quilt,* Houghton Mifflin Company, 1995, ISBN: 0-395-70948-2. This unique story book speaks "quietly to the universal fear of loss and separation" through the story of a young girl who attends her grandfather's funeral and learns about a family quilt that memorializes those who have died.

Ringold, Faith, *Tar Beach,* Crown, 1991, ISBN: 0-517-58030-6. This is a unique

art form: a fictional story, painting, autobiography and quilt making all rolled into one. The beautifully quilted border of this storybook compliments the story of dreaming on a roof in Harlem.

Roth, Susan L. and Ruth Phang, *Patchwork Tales,* Atheneum, 1984, ISBN: 0-689-31053-6.

Stepto, Michele, Illus. John Himmelman, *Snuggle Piggy and the Magic Blanket,* Dutton, 1987, ISBN: 0-525-44308-8. A small pig receives a special blanket where animals and people on the blanket come alive at night. This is a childhood favorite for many people.

Turner, Ann Warren, *Sewing Quilts,* Simon & Schuster, 1994, ISBN: 0-02789285-9.

Warner, Sunny, *The Moon Quilt,* Houghton-Mifflin, 2001, ISBN: 0-618-05583-5. An old woman dreams of her husband who is lost at sea while she is quilting. Her dreams help lead to new purpose and reflection as she stitches in the changes to her quilt.

Willard, Nancy, Illus. Tomie dePaola, *The Mountains of Quilt,* Harcourt, 1987, ISBN: 0-15-256010-6. A magician's miniature flying carpet is accidentally sewn into a quilt and leads to an adventurous story. Crazy quilt borders add more magic to this simple but satisfying story.

Willing, Karen B., *Quilting Then and Now,* Now and Then Publications, 1994, ISBN: 0-96418-207-1. This book gives a clear, rhyming explanation of the history of quilting in America and how it has changed. The artwork is a combination of real quilt photos and drawings

Zagwyn, Deborah T, *The Pumpkin Blanket,* Celestial Arts, 1991, ISBN: 0-89087-637-1. A little girl gives up her special blanket to keep the pumpkins from freezing.

Chapter Books

Fager, Chuck, Illus Charlotte Lewis, *The Magic Quilts,* Kimo, 1988, ISBN: 0-94517702-X. This exciting full-length fantasy story is for young readers (ages 9-12). It is full of adventure, suspense and magic, with strong female characters and a story centered on preventing violence and war rather than winning bloody battles. Three girls find themselves flung into a distant world, along with quilts made for them by their father. Returning home requires them to use their wit, courage, and their now-magic quilts.

Geras, Adele, *Apricots at Midnight,* Atheneum, 1982, ISBN: 0-689-30921-X.

Kinsey-Warnock, Illus Leslie W.Bowman, *The Canada Geese Quilt,* Dutton, 1989, ISBN: 0-525-65004-0 . With Grandma's support and understanding, Ariel learns to accept the news of a new baby in the family. Together, they plan to make a beautiful quilt as a special gift for the baby. However, when Grandma has a stroke, Ariel is lost and afraid. This touching portrait of the warmth and love of family has been a favorite of young readers for ten years. "A small gem of a book, a beautifully written, engaging celebration of life, love, self-discovery, and the cycles of nature."-School Library Journal

Terris, Susan, *Nell's Quilt,* NY: Scholastic, 1988, ISBN: 0-590-41914-5. Urged at the age of eighteen to marry a man she doesn't want, Nell delays the event by working on a quilt while slowly starving herself and observing the unhappy lot of many women in turn-of-the century Massachusetts, she arrives at a decision to rescue herself from the brink of death and take charge of her life.

Information Books

746.9'7 ABC Quilts, *Making Quilts for Kids,* Quilt Digest Press, 1992.

466.46'0973 Bial, Raymond, *With Needle and Thread: a Book About Quilts,* Houghton-Mifflin, 1996, ISBN: 0-395-73568-8.

746.9'7'0973 Cobb, Mary, *The Quilt-Block History of Pioneer Days with Projects Kids Can Make,* Millbrook, 1995, ISBN: 1-56294-692-7.

746.9'7'092 Lyons, Mary E, *Stitching Stars: the Story Quilts of Harriet Powers,* Scribners, 1993, ISBN: 0-684-19576-3.

464.9'7 Wilson, Sule Greg, *African-American Quilting: the Warmth of Tradition (African Diaspora),* Rosen, 1999 ISBN: 0-82391854-1.

Quilt Vocabulary

Appliqué -- A needlework technique in which a piece of cloth is sewn onto a larger piece.

Backing -- A piece of cloth forming the underside of a quilt. May be several pieces seamed together.

Batting -- see Filler.

Bias -- The diagonal direction on a piece of woven cloth. Cloth stretches more along the bias than in the directions parallel to the woven threads.

Binding -- One of a number of techniques for encasing the raw edges of a quilt. "Binding" also refers to a separate strip of fabric used to bind the edges of a quilt.

Block -- A basic unit of quilt construction, usually in the form of a square, which is typically repeated and combined in rows to form a quilt top.

Cards -- A pair of wooden paddles with rows of wire teeth designed to "card" raw cotton or wool, that is, to align the fibers and even out the fluffiness so that the fiber can be used as quilt batting or spun into yarn.

Cathedral Window -- A novelty technique in which squares of fabric are folded and sewn together in such a way that small pieces of contrasting fabric may be inserted to form a design of interlocking curves when many squares are sewn together. This technique, very popular during the late 1970s, creates a fancy, finished bedcover that does not require quilting.

Comfort -- see Comforter.

Comforter -- A thick, heavy quilt, designed to provide warmth.

Counterpane -- A general term for a bedspread, that is, a textile intended to serve as the visible top layer when a bed is made up with several layers of bedcovers.

Crazy -- A patchwork technique in which irregularly shaped pieces of fabric are attached to a cloth foundation. Crazy quilts may be decorated with embroidered designs.

Cutaways -- Remnants from apparel factories, usually forming irregular shapes. Factories sometimes sell cutaways to quiltmakers, often by mail order.

Diamond dye -- A brand of commercially manufactured dyes for home use.

Domestic -- A term sometimes used for unbleached muslin, dating from the nineteenth century when printed fabrics were generally imported and plain fabrics were generally manufactured domestically.

Drafting -- The process of drawing a quilt design, often from a picture or an existing quilt, rather than using ready-made templates or patterns.

Fan -- A quilting design of repeated concentric arcs that forms an all-over stitching design usually unrelated to the design of the quilt top. Popular during the late nineteenth and early twentieth centuries

Fancy quilting -- A relative term for the process of making quilts in which the decorative function is paramount. Fancy quilts are usually considered by their makers to have value and meaning beyond their use as warm bedcovers. See also Plain quilting.

Feed bags -- see Sacks.

Filler -- The middle layer of a quilt, usually a fluffy layer of cotton, wool, or polyester, which makes a quilt warm and gives it a characteristic puffy look and feel.

Frame -- A device, usually made of lengths of wood, for holding the layers of a quilt taut so that they can be quilted together smoothly, without folds or puckers. In a full frame, the entire quilt is stretched out at the beginning and the side rails are rolled up in the quilt as portions are quilted. Other frames are designed to maintain a constant distance between the side rails, so that the quilt must be rolled and unrolled like a scroll until the quilting is completed. Quilt frames are sometimes hung by ropes from the ceiling so that they can be raised out of the way when not in use.

French knot -- An embroidery stitch formed by wrapping yarn around a needle as it is drawn through the cloth.

Heirloom -- Any possession handed down from generation to generation

Hoop -- A large pair of wooden rings sized so that one fits inside the other, which is sometimes used instead of a frame to keep the layers of a quilt taut and even during the quilting process. A hoop is more portable than a quilt frame. It is similar to an embroidery hoop, although larger.

Lining -- see Backing.

Linsey -- A type of coarse, home-woven fabric typically having a cotton warp (lengthwise threads) and a wool weft (crosswise threads).

Marking -- One of various methods for transferring a design for quilting stitches onto a quilt top.

Mountain Mist -- A brand of commercial quilt batting available since the mid-nineteenth century and still sold by the Stearns & Foster Company of Cincinnati, Ohio. Quilt patterns were printed on the paper wrapped around the batting, providing quilters with a source of new patterns.

Muslin -- Historically, a fine cotton fabric used for clothing and home furnishings. In the twentieth century, the term "muslin" usually refers to an inexpensive woven fabric that has not been dyed and is available bleached (white) or unbleached (natural off white). Unbleached muslin has been very popular for quilt backing.

Padding -- see Filler.

Patchwork -- Usually refers generally to the process of combining fabrics to make a quilt top. Sometimes the term refers specifically either to appliqué or to piecing, but more often it includes both processes.

Pattern -- Refers generally to the elements repeated in the design of a quilt, and a particular quilt pattern typically has one or more names. The term is also used more specifically to refer to the set of templates (often paper or cardboard) with which the individual pieces of cloth are cut to form a particular patchwork design.

Piecing -- a needlework technique in which two pieces of cloth are joined together with a seam.

Plain quilting -- A relative term applied to the process of making quilts that are intended more for practical use as warm bedcovers than for decoration. Even plain quilts, however, typically display some aesthetic appreciation of color and pattern. See also Fancy quilting.

Quilt -- A textile bedcover typically formed of three layers: a decorated top, a plain backing, and a fluffy filling between them. The layers of a quilt are usually sewn together with stitches through all the layers; alternatively, they may be tied or "tacked" together with yarn knots.

Quilting -- Specifically, a needlework process in which layers of a quilt are attached to each other with continuous stitches, either by hand or with a sewing machine. More generally, the term refers to the entire process of making a quilt.

Running stitch -- A hand-needlework technique in which the needle accumulates several stitches on it before needle and thread are drawn through the cloth. The running stitch is used in both piecing and quilting.

Sacks -- Cloth containers in which animal feed, flour, sugar, salt, or other bulk commodities have been sold, which are then taken apart so that the fabric can be used for clothing, quilts, or other needs.

Sashing -- One term for the strips of fabric that are sometimes used to separate and join the blocks of a quilt.

Sears, Roebuck -- A company which pioneered mail-order merchandising in the late nineteenth century. Quiltmakers often used the pages from Sears catalogs as foundations for string patchwork.

Secret tacking -- A quilting technique in which the needle and thread travel through the filler between stitches. Secret tacking forms stitches that are farther apart than those produced by a running stitch, but closer together and less visible than the knots produced by tacking.

Silk -- Technically, silk is a protein fiber made by a particular type of caterpillar; however, the term also has been used to refer to synthetic fabrics, usually rayon, that imitate the luster of silk and were often marketed as "manmade silk."

String patchwork -- A utility needlework technique in which long, narrow sewing remnants are sewn to a paper or cloth foundation. String patchwork is similar to crazy patchwork, except that the "strings" are generally longer and narrower than pieces in a crazy quilt.

Strip -- A construction technique in which long, narrow pieces of cloth are joined lengthwise, sometimes with long rows of quilt blocks, to form a quilt top. The term "strip" is also used to describe the long pieces of fabric between blocks (see Sashing) or to describe the small, narrow remnants used in string patchwork.

Tacking -- Tying the layers of a quilt or comforter together with yarn knots. Thick bedcovers are often tacked instead of quilted.

Template -- A precisely measured, reusable model, often of paper or cardboard, which is used to size the individual pieces of cloth when they are cut for patchwork or to mark designs for quilting on a finished quilt top.

Thimble -- A small, dimpled cap, usually of metal, designed to fit over the end of the finger to protect it from injury as it repeatedly pushes a needle through cloth during sewing or quilting.

Top -- The uppermost layer, or "front," of a quilt, which is usually intended to be

seen.

Wall hanging -- A quilt, usually smaller in size than a bedquilt, designed to be displayed vertically as a decorative element.

Whole cloth -- A bedcover or quilt in which the top is a single piece of cloth (or lengths of cloth joined together), rather than being made of patchwork. The top may be a printed fabric or decorated in some way.

Yo-yo -- a novelty technique in which circles of fabric are gathered into flat pouches and sewn together to make bedspreads or other items. The technique has roots in nineteenth-century handwork, but became very popular in the twentieth century.

Source: Quilts and Quilt-making in America, Library of Congress, http://memory.loc.gov/ammem/qlthtml/qltgloss.html

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